

**BOSTON CONSERVATORY  
OF MUSIC**

Parent School of the

**National  
Associated Studios of Music**  
(INCORPORATED)

**CATALOGUE**  
**1933 - 34**

**256 HUNTINGTON AVENUE  
BOSTON**



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Central Institution of the  
**National**  
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## CALENDAR

1933 — 1934

First Session.....	September 11 — January 27
Private Instruction begins Week of.....	September 11
Christmas Vacation.....	December 23 — January 2
Mid-year Examinations.....	January 22 — January 27
Second Session.....	January 29 — June 16
Easter Vacation.....	March 24 — April 2
Class Instruction Ends.....	June 9
Annual Examinations.....	June 4 — June 16

## HOLIDAYS

Thanksgiving Day.....	November 30
Washington's Birthday.....	February 22
Memorial Day.....	May 30

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Summer Instruction Available.....June 18 — September 8

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1934 — 1935

First Session Begins.....	September 10
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# Introduction

*The Boston Conservatory of Music* was founded in 1867 by Julius Eichberg, a graduate of the Conservatory at Brussels with first prizes in Violin and Composition. Mr. Eichberg came to Boston in 1859 as director of the Museum Concerts, which post he held until 1866. He was also for a time superintendent of music in the public schools of Boston. He composed several operettas, much violin and chamber music.

In 1920 the Conservatory was reorganized under the directorship of Agide Jacchia, a graduate of the Rossini Conservatory at Pesaro, where he was a favorite pupil of Mascagni. After practicing his profession of conductor in Italy, Mr. Jacchia came to America in 1907, where he held positions as conductor with the Montreal Opera Company, the Century Opera Company and the Boston Opera Company. For ten years he was conductor of the "Pops" concerts of the Boston Symphony Orchestra. Mr. Jacchia continued as director of the Boston Conservatory of Music until his death in 1932.

Meanwhile the National Associated Studios of Music had been founded. The purpose of this organization is to establish authoritative courses in secondary musical education and to form a closer link than has ever previously been formed, between this preparatory part of a student's musical training and his later higher education in the branches of musical art. This is being accomplished by the formation of a system of Branch Studios under the supervision of the faculty of eminent teachers and musicians of the central parent Conservatory in Boston. In the summer of 1933 the Boston Conservatory of Music became the central institution of the National Associated Studios of Music.

Residence in Boston provides opportunities for the enhancement of the musical and general culture of students which are unequalled anywhere in the United States. The concerts of the internationally famous Boston Symphony Orchestra and other orchestras, chamber music concerts, recitals of local and visiting artists are of invaluable service in broadening and deepening the student's knowledge of the musical literature, in developing his critical faculties, and imbuing him with an appreciation of, and a desire for, the highest standards in music and its performance.

The magnificent Public Library, Art Museum, and numerous other museums and galleries, their many public lectures, as well as those of Harvard College and other famous educational institutions, assist in providing that general culture without which no musician can attain to the highest development of his artistic faculties.

# In Memoriam

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AGIDE JACCHIA  
BORN IN LUGO, ITALY  
JANUARY 5, 1857

DIED IN SIENA, ITALY  
NOVEMBER 29, 1932



ARTISTIC DIRECTION

Boston Conservatory of Music

and the

National Associated Studios of Music

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ESTER F. JACCHIA, *Honorary Director*

ALFRED H. MEYER, *Chairman*

ROGER SESSIONS

NICOLAS SLONIMSKY

WELLINGTON SMITH

HANS EBELL

GASTON ELCUS

HUGO KORTSCHAK

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ALBERT ALPHIN, *General Manager*

# Faculty

ALFRED MEYER		Theory and Composition ROGER SESSIONS	NICOLAS SLONIMSKY
		Solfeggio	
ALBERT ALPHIN			IRMA SEYDEL
		Voice	
		ESTER F. JACCHIA	
GIOVANNI POLESE			WELLINGTON SMITH
CLARA SHEAR			MARIE SUNDELIUS
		Organ	
LLOYD D. DeCASTILLO			ALFRED MEYER
		Pianoforte	
MARGARET CHALOFF			JOSEF OROSZ
HANS EBELL			CYRUS ULLIAN
		GEORGE VIEH	
		Violin	
*DANIEL EISLER			*GASTON ELCUS
HUGO KORTSCHAK			HAROLD B. DOYLE
		IRMA SEYDEL	
		Viola	
*MARCEL CAUHAPE			*JEAN LEFRANC
		Violoncello	
*HIPPOLYTE DROEGHMANS			*JACOBUS LANGENDOEN
		Contrabass	
*JEAN J. LEMAIRE			Harp
			MARIE DE MATTHEIS
		Flute and Piccolo	
*GASTON BLADET			GEORGE PENSHORN
Oboe and English Horn		Clarinet	Bassoon
ROBERT C. McKAY		*EMIL ARCIERI	RAYMOND ALLARD
		JOHN S. LEAVITT	
Saxophone		Horn	Trumpet
JOHN S. LEAVITT		*WILLEM VALKENIR	*MARCEL LAFOSSE
		Trombone and Tuba	
		*EUGENE ADAM	
		Percussion	
CARL LUDWIG			SIMON STERNBURG
School Music Methods			History and Appreciation of Music
JESSIE P. DREW			RICHARD G. APPEL
		Languages	
MADELEINE S. BERNARD			MARGARET MUNSTERBERG
		ANNA M. BOTTERO	
Psychology			Theatre Arts
HELEN MARIE DAVIS			HARLIN F. GRANT
		The Dance	
GRACE DE CARLTON			ELAINE FAIRFIELD

\* Indicates member of Boston Symphony Orchestra



EUGENE ADAM (Trombone) received his early training at the Nancy Conservatory, and later went to the Paris Conservatory, from which he was graduated with first prize. He played first trombone in the Paris Conservatory Orchestra during its American tour in 1919. He has been a member of the Boston Symphony Orchestra for fourteen years.

RAYMOND ALLARD (Bassoon and Saxophone) was a pupil of Gustav Dherin, Bassoon soloist of the Concerts Colonne Orchestra, and E. Bordeau, Professor at the Paris Conservatory, where he graduated with first prize in Bassoon in 1922. He played with the orchestras at the Opera Comique, Champs Elysees Theatre, and Concerts Colonne. Mr. Allard has been a member of the Boston Symphony Orchestra for a number of years.

ALBERT ALPHIN (Solfeggio) studied pianoforte, organ and theoretical subjects at the Boston Conservatory of Music where he became an instructor in the subjects of solfeggio and theory in 1925. In 1927 he resigned from the Conservatory and organized the National Associated Studios of Music, and has since, in addition to managing the activities of the Association, taught in the Boston Studios.

RICHARD G. APPEL, A.M. (History and Appreciation of Music), studied organ with J. Fred Wolle of Bethlehem, Pa. Later teachers included Ralph Kindler of Philadelphia; Wallace Goodrich of Boston; and Karl Straube of Leipzig. He pursued graduate studies at Harvard University, winning the Master's degree in 1913, and the Boote prize in vocal composition the same year. He is organist and instructor in church music at the Episcopal Theological School in Cambridge, and is in charge of the music division of the Boston Public Library where he conducts a course of lectures on the Boston Symphony Concerts. He has given recitals at Harvard and Columbia Universities, and elsewhere, and has appeared as conductor of the Harvard Alumni Chorus.

EMIL ARCIERI (Clarinet) studied the clarinet under the best known teachers in America and with Gaston Hamelin in Paris. He has been a member of the Boston Symphony Orchestra since 1920.

MADELEINE SUZANNE BERNARD (French) received her general education at the "Maison D'Education de La Legion D'Honneur," most famous French school for girls, at Saint-Denis, near Paris. In 1920 she passed examinations for the "Brevet D'Aptitude A L'Enseignement," and immediately came to Amer-

ica. She has taught the French language in many of the Boston schools. Mme. Bernard passed piano examinations under I. Philippe, the celebrated French pianist and teacher, and also studied voice for a number of years.

GASTON BLADET (Flute) studied with Paul Taffanel at the Paris Conservatory, and was graduated with first prize in 1900. He had engagements with the Lyons Opera, Berlin Royal Opera, Duke of Devonshire's private orchestra, and the Sechiari Concerts in Paris. He received the medal and honor of "Officier d'Academie" from the French government as professor of the Lyons National Conservatory, where he taught for ten years. He is now a member of the Boston Symphony Orchestra.

ANNA M. BOTTERO (Italian) received her early education in the best schools of Turin and Genoa, supplemented by extended travel throughout Italy with a private tutor.

J. MARCELIN CAUHAPE (Viola) received his early musical training at the Toulouse Conservatory where he obtained first prize in both violin and solfeggio. Later he went to Paris to study the viola, and in 1920, after a contest, was admitted to the orchestra of the "Concerts Lamoureux." In 1923 he was admitted to the class of Maestro Maurice Vieux of the Paris Conservatory, from which he was graduated with first prize in viola in 1923. Mr. Cauhape is now a member of the Boston Symphony Orchestra.

MARGARET CHALOFF (Pianoforte department) completed her musical studies with Julius Chaloff, eminent pianist, composer, and pedagogue. She is an excellent pianist, accompanist, and a distinguished teacher. The public performance of her pupils reflect meticulous care in the development of sound musical and technical foundation.

HELEN MARIA DAVIS studied at the University of Wisconsin, the University of Geneva, Switzerland, and with Alfred Adler in Vienna. She has studied psychology both in this country and in Europe, and is working at the Habit Clinic for Child Guidance under the direction of Dr. Douglas A. Thom.

GRACE DE CARLTON (Dance Department) began her professional career as an actress, appearing with the John Craig Stock Co., of Boston; this was followed by a two-year engagement with the Thanhouser Motion Picture Corporation of New York, playing leading parts. It was during this engagement that she began her dance training under Marie Bonfanti; her subsequent studies included work with Vestoff-Serova, Albertieri, Fokine, Michio Ito. She has appeared in Murray Anderson's Revues Revues and Presentations and was featured dancer in Kieth Vaudeville. She has also toured in concert with Gavrillov,

Pavlowa, and others. She has directed the dance department of the National Associated Studios of Music for four successive seasons.

LLOYD G. DEL CASTILLO (Organ) is a graduate of Harvard University of the Class of 1914, from which he received a degree with honors in music, following an active undergraduate musical career as director of the 50-piece Harvard University Orchestra and co-founder of the Harvard Musical Review. Mr. Del Castillo has filled positions as featured organist at the famous Rialto Theatre in Times Square, New York City; Buffalo Theatre, Buffalo, N. Y.; the Metropolitan, and the Loew's State Theatres of Boston and numerous other centers. He has also been known as composer, guest conductor of the People's Symphony Orchestra of Boston, staff writer of the Jacobs music magazines and a regular contributor to other musical journals.

MARIE DE MATTHEIS (Harp) graduated from the Bologna Conservatory, Italy, with first prize in harp at the age of fourteen years. She has played as soloist in orchestras under the direction of Vincent d'Indy, Rhene-Baton, Busser, Ruhlman, and Vigna. Mme. De Mattheis has also toured South America, Spain, France, and Italy in concert.

HAROLD B. DOYLE (Violin) is a graduate of the Boston Conservatory of Music. He studied theoretical subjects under Albert C. Sherman, Irma Seydel, and Otto Straub; violin with F. Thillois, Ary Dulfer, and Irma Seydel. In 1931-32 he took a special course in advanced violin playing under the celebrated pedagogue, Professor Otakar Sevcik. He has taught violin for the National Associated Studios of Music for the past six years.

JESSIE P. DREW (School Music Methods) received her vocal training under Mme. Peccioli, supplemented by coaching with other teachers, and pianoforte training with Amy Balch. She studied theoretical subjects and School Music Methods with Albert Edmund Brown, now Dean of Ithaca Conservatory; music pedagogy and psychology with Cyrus Durgin. She also holds a Music Supervisor's Certificate which she obtained at the Lowell Normal School. She has held positions as soprano soloist in churches of Greater Boston, and has appeared in concert throughout the United States and Canada. For the past nine years she has been supervisor of music in the schools of Watertown, Mass. Helen S. Leavitt, of Ginn & Company, Boston, who has observed the work in many school systems throughout the country, says of Mrs. Drew's work that "She emphasizes artistic performance, and her pedagogy is sound." Mrs. Drew is one of the few musicians in the School Music field that combine an excellent voice with a



high order of teaching ability, plus wide experience in professional work.

HIPPOLYTE DROEGHMANS (Violoncello) began his musical studies at the Royal Conservatory of Liege, Belgium, where he won first prize. Following this he went to the Paris Conservatory and was admitted to the class of Maestro J. Loeb. After winning first prize, Mr. Loeb appointed him as his assistant at the Paris Conservatory. During his career, Mr. Droeghmans was soloist at the "Concerts Colonne" of Paris, the "Grand Cercle d'Aix Les Bains," and the Opera of Niece. He was engaged by Dr. Koussevitzky in 1927 to join the Boston Symphony Orchestra.

HANS EBELL (Pianoforte) received his early musical training at the St. Petersburg (Leningrad) Music School, where he studied Piano with William Wissendorff, Harmony and Composition with Joseph Wihtol. Later he studied in France, Germany, and Austria under such masters as Josef Hoffman, Leopold Godowsky, Sergei Rachmaninoff. His European concert appearances include Vienna, Berlin, Paris, London, St. Petersburg, and numerous smaller musical centres. He has appeared frequently as soloist with orchestra under such notable directors as Mengelberg and Max Reger. Since coming to America in 1914, he has been heard in recital in the principal cities throughout the East. Mr. Ebell has had a distinguished and successful teaching career, and many of his pupils have attained the highest professional standing.

DANIEL EISLER (Violin) was graduated with honors from the Moscow Conservatory and played in the Grand Imperial Opera of Moscow for ten years. Since 1925 he has been a member of the Boston Symphony Orchestra.

GASTON ELCUS (Violin) first studied violin under the celebrated teacher, Joseph Kramer in Amsterdam. Later he entered the Paris Conservatory where he was a pupil of Brun, Marsick, and Nadaud, graduating with first prize in 1904. He was immediately appointed Concert-master of the "Opera Comique." He has frequently appeared as soloist of the "Societe des Concerts du Conservatoire," the "Concerts Colonne," "Lamoureux," "Pasdeloup," and "Monte Carlo." He has been heard in the principal cities of France in joint recital with Saint-Saens, Massenet, Faure, Debussy, Pierne, Ravel, Gaubert, Vierne, and Paul Parry. For fifteen years he was a member of the Commission of Examinations and Competitions of the Paris Conservatory. The success of his pupils, many of whom are first prize graduates of the Paris Conservatory, his mastery of execution and refined musicianship put Mr. Elcus in the first rank of French

violinists as teacher and as artist. He is now a member of the Boston Symphony Orchestra.

HARLAN GRANT (Theatre Arts) studied at the Boston School of Expression and Dramatic Art and at the Boston Repertory Theatre Workshop. He has played with the Jewett Repertory Company of Boston, the Provincetown Players, as well as a number of other stock companies. He has directed the Drama Department of the Hecht Neighborhood House, Boston; the Barn Experimental Theatre (Ford Hall Forum); and is now director of the North Shore Players Guild.

ELAINE FAIRFIELD (Dance Department) completed the Professional and Teachers Dance Course at the National Associated Studios of Music, in June, 1932. She was awarded the Certificate of Graduation with special honors in dance composition.

ESTER F. JACCHIA (Vocal Department) studied voice with Mme. Tibernini in Florence, and made her debut in Opera in Milan in 1905. She first came to America with the Leoncavallo Opera Co., touring the United States. In 1907 she returned with the Milano Opera Co., for a two years' tour of the United States and Central America. She was with the Montreal Opera Company in Canada for four years, and later with the Boston Opera Company. She has also appeared in concerts in various parts of the United States. Following the death of her late husband, Mr. Jacchia, Mme. Jacchia assumed the directorship of the Boston Conservatory of Music and continued through the school-year, ending June, 1933.

HUGO KORTSCHAK (Violin) graduated from the Prague Conservatory with highest honors where he studied under Prof. Sevcik. He was soloist with the Goldmark Concerts in Prague; a member of the Berlin Philharmonic Orchestra, and the Chicago Symphony Orchestra. He toured throughout Europe and the United States as concert violinist. In 1931 he made an European tour as conductor of chamber orchestras at the Festival Concerts of Elizabeth Sprague Coolidge. Mr. Kortschak will teach in New York City for the National Associated Studios of Music.

MARCEL LAFOSSE (Cornet and Trumpet) was graduated with first prize in trumpet from the Paris Conservatory in 1914. He was trumpet soloist with the "Opera Comique" and the "Concerts Colonne" orchestras. He has been a member of the Boston Symphony Orchestra since 1926.

JACOBUS LANGENDOEN (Violoncello) was born at The Hague, Netherlands, and completed his musical training in Holland. He was first 'cellist at the Royal Opera at The Hague and at Scheveningen, also appearing as solist in various European cities. He came to America to join the Boston Symphony Or-

chestra in 1920. Mr. Langendoen is first 'cellist of the Boston Symphony Pops Concerts and is acknowledged among his fellow musicians to be the most distinguished composer of the Orchestra. His "Variations on a Dutch Theme" has been performed by the Orchestra under Dr. Koussevitzky, and his "La Goyita" is a favorite of the Pops audiences.

JOHN S. LEAVITT (Clarinet and Saxophone) has been connected with various theatre and concert orchestras, but has devoted himself mainly to teaching. During the World War, he was instructor for the Army and Navy Bands in training schools established in Boston.

JEAN LEFRANC (Viola) studied violin at the Paris Conservatory with Brun and Nadaud. Possessing an unusual gift for the viola, he began to specialize on this instrument, studied with the celebrated teacher, Laforge, and graduated with first prize. He was viola soloist at the Opera Comique, Concerts Lamoureux, Concerts Colonne, and is now leader of the viola section of the Boston Symphony Orchestra. Mr. Lefranc is recognized throughout Europe and America as one of the finest viola players.

JEAN J. LEMAIRE (Contrabass) was a pupil of T. Labra at the Paris Conservatory, from which he graduated with first prize. He was a member of the Concerts Colonne Orchestra for twenty-three years, and has played first bass in the principal orchestras of Paris. He is now a member of the Boston Symphony Orchestra.

CARL F. LUDWIG (Percussion Instruments) received his training from his father. He has been a member of the Boston Festival Orchestra and the Boston Municipal Band, and succeeded his father in the Percussion section of the Boston Symphony Orchestra.

ALFRED H. MEYER, A.B., Mus.B. (Theory of Music and Organ), was graduated from Oberlin College and the Oberlin Conservatory of Music, and pursued graduate studies at Harvard University. He has been Director of the Conservatory of Music of Tarkio College and Conductor of the Tarkio Oratorio Association, Head of the Departments of Organ and Theory of the State College of Washington, Head of the Music Department of Wheaton College, Assistant Professor of Music at Wellesley College. He is at present a concert reviewer and special writer for the Boston Evening Transcript, an Assistant Professor at Boston University, organist of the First Baptist Church of Boston, and lecturer for the Department of University Extension of the Commonwealth of Massachusetts.

ROBERT C. MCKAY (Oboe) first studied oboe with Alfred



Bartel of the Chicago Symphony Orchestra, and later with Clement Lenom of the Boston Symphony. He toured with Sousa's Band and has played both English Horn and Oboe with the People's Symphony Orchestra, of Boston, being first oboist of this organization for a number of years.

MARGARET MUNSTERBERG (German) obtained the A.B. and A.M. degrees from Radcliffe College with distinction in German literature; she also took further courses at the University of Berlin. She is the author of several books, including a biography of her eminent father, entitled "Hugo Munsterberg, His Life and Work," and a book of translations from the German, "A Harvest of German Verse." She has published stories and articles both in English and in German.

JOSEF OROSZ (Pianoforte) received the Pianoforte Instructor's Diploma from the Boston Conservatory of Music in 1928. Immediately following his graduation he accepted an engagement as pianist and assistant conductor at the Paramount Theatre, Toledo, Ohio, where he remained for two seasons. He has been teaching for the National Associated Studios of Music, in Boston and vicinity, since 1930. Mr. Orosz also holds a Diploma as an honor graduate of the Boston Conservatory in Trombone.

GEORGE PENSHORN (Flute) is a member of the People's Symphony Orchestra, and has appeared as soloist and conductor of many other orchestras and ensembles. He is also a member of the faculty of the Eastern Music Camp.

GIOVANNI POLESE (Vocal Department) was graduated with first prize from the Benedetto Marcello Conservatory in Venice and was engaged as leading Baritone in the principal theatres of Europe, singing French, German, and Italian roles. He was brought to the United States by Oscar Hammerstein and was for three seasons with the Boston Opera Company, and for eight years with the Chicago Civic Opera Company.

ROGER SESSIONS (Composition) studied composition and theory at Harvard University, 1911-1915, with A. T. Davison, W. R. Spalding, and E. B. Hill; at Yale School of Music, 1915-1917, with Horatio Parker; 1919-1922, with Ernest Bloch. He was instructor in music, Smith College; head of the Theory Department and assistant to the Director, Ernest Bloch, Cleveland Institute of Music, 1921-1925. Since 1925 he has lived in Europe, chiefly in Italy, and since 1931 in Berlin. His principal compositions include: Incidental music to "The Black Maskers of Andreyeff" (1923); Symphony (1927); Sonata for piano (1930); Concerto for Violin and Orchestra (1933). His works are frequently heard throughout Europe and America. Mr. Sessions was a member of the International Jury for the Amsterdam Inter-

national Festival (1933); he also won the distinction of being chosen as representative of the United States at the International Musical Congress, Florence, Italy (1933).

IRMA SEYDEL (Violin and Solfeggio) studied Violin with her father, Theodor Seydel, with Gustav Strube, and Charles Martin Loeffler. Her teacher of Solfege and Harmony was Andre Maquarre. Madame Seydel has appeared eight times as soloist with the Boston Symphony Orchestra, as well as with most of the other prominent orchestras in this country and in Germany. Her tours have carried her from coast to coast.

CLARA SHEAR (Vocal Department) received her early vocal training in Boston, followed by a period of study in Italy under the most noted masters of Bel Canto. During the course of her stay in Italy, she appeared in opera, making her debut in "La Boheme," winning enthuasiatic acclaim. Returning to the United States for a concert tour, she was engaged as guest artist with the San Carlo Opera Company, which success culminated in a contract with the Chicago Civic Opera Company. The thoroughness of her training, plus such an enviable career, make Miss Shear an artist and teacher of unquestioned ability.

NICOLAS SLONIMSKY (Composition) studied at the St. Petersburg Conservatory in the pianoforte classes of Vengerova, and theory of composition under Kalafati and Steinberg. In 1925 he came to Boston, and in 1927 founded the Chamber Orchestra of Boston. He has conducted orchestras in New York, Boston, San Francisco, Los Angeles, Havana, Paris, Berlin, Budapest and other musical centers. For the past four seasons he has given a series of lectures on modern music at the University Extension Classes, in the Boston Public Library. Mr. Slonimsky has composed a number of works for voice and various instruments; his studies in "Black and White" for pianoforte represent consistent two-part counterpoint in perfect concords. He joined the faculty of the National Associated Studios of Music in 1932.

WELLINGTON SMITH (Vocal Department) has appeared repeatedly as soloist with the Handel and Haydn Society, the People's Choral Union, the Cecilia Society of Boston, as well as various combinations of the Boston Symphony, and many of the important choral organizations and music festivals. Other important engagements have been with the Detroit Symphony, Cleveland Symphony, New York Symphony, the New York Philharmonic Orchestra under Mengelberg, the Little Theatre Opera Co., and the Philadelphia Opera Company. Mr. Smith has achieved much success and distinction as a teacher of singing, some of his pupils having won the most coveted prizes offered

for singers and have entered the concert and opera field where they are appearing with much success.

SIMON STERNBERG (Percussion) completed the percussion course under Thomas B. Senia, a former member of the Boston Symphony Orchestra. He studied harmony at Boston University, and theory and instrumentation with S. Gallo. He has been a member of the Boston Symphony Orchestra for a number of years.

MARIE SUNDELIUS (Vocal Department) has had a most distinguished career in Grand Opera, in Concert, in Recital and in Oratorio. She was for fifteen years leading soprano of the Metropolitan Opera; two seasons appeared in leading roles with the Ravinia Opera Company; six tours from coast to coast with the Antonio Scotti Opera Company; a number of guest performances at the Royal Opera in Stockholm. Orchestra appearances include the New York Philharmonic, Boston Symphony, Chicago Symphony, Minneapolis Symphony, and the St. Louis Symphony Orchestra. Other appearances include the North Shore Festival (six); Worcester Festival (five); Springfield Festival (two); Cincinnati Festival (two); Linsborg, Kan. (two); also festivals in Keene, N. H.; Fitchburg, Mass.; Ann Arbor, Mich.; Spartanburg, S. C., etc. In 1923 King Gustav of Sweden bestowed on her the coveted decoration of "Litteris et Artibus." The honorary degree of "Doctor of Music" was conferred upon her in 1929 by Rollins College in Florida, Dr. Hamilton Holt, president. Thus, with a career of such distinction, Mme. Sundelius, by entering the teaching field, is offering the student a rare opportunity for study.

CYRUS ULLIAN (Pianoforte Department) studied at the Boston Conservatory of Music and with Arthur Schnabel in Berlin. He made his Boston debut in Jordan Hall in January, 1924, and has since given concerts in New York, Philadelphia, and all through the New England States.

WILLEM VALKENIER (Horn) is a graduate of the Conservatory of Rotterdam. He has played in the principal orchestras of Holland, Austria, Germany, Spain, and is now a member of the Boston Symphony Orchestra.

GEORGE C. VIEH (Pianoforte Department) was graduated with Highest Honors from the Vienna Conservatory. He has had charge of the Pianoforte Departments in many American schools and colleges, and has appeared in numerous recitals and as soloist with chamber music organizations and various orchestras, including the Boston Symphony.



# General Information

## ADMISSION

Any person is eligible to apply for admission as a student without restriction of nationality, race or creed.

**PREPARATORY DEPARTMENT:** No previous training in music is required for admission to the Preparatory department. Applicants who have had training are classified, upon entrance, according to their grade of advancement.

**CERTIFICATE and DIPLOMA COURSE:** For admission to the Certificate and Diploma Course applicants must pass (1) a satisfactory entrance examination on the material as outlined for Preparatory Department of their respective subjects; also (2) present, upon entrance, a diploma from the academic course of an accredited High School. Applicants of exceptional ability who are deficient in the academic entrance requirement may be accepted providing such deficiency can be removed during the first year of study.

Applicants may be admitted as **SPECIAL STUDENTS**, without fulfilling the academic entrance requirement, if they show proficiency in their own subject and if they do not intend to pursue the full Diploma Course as outlined in this catalog nor become candidates for the diploma.

Applicants for Advanced Standing must pass an examination in order to determine the grade to which they may be admitted. Work done in accredited schools may be transferred.

## GRADUATION

A Certificate of Proficiency will be granted to students who fulfil the requirements outlined in this catalog for any major subject and who presents a diploma from the academic course of an accredited High School or the equivalent. (See schedule of requirements printed on a following page.)

The Diploma of Graduation will be granted to students who fulfil the requirements for graduation as printed in the schedules in this catalog. The schedules thus outlined are based upon the requirements of the National Association of Schools of Music.

## EXAMINATIONS

All students who are candidates for the Certificate or Diploma are required to take the examinations given at the end of each semester. Special students are required to take the examinations if they desire an official record kept of work done. Students whose records are unsatisfactory will not be admitted to the Certificate or Diploma examinations.

Application for admission to the examination for the Certificate or the Diploma must be filed at the office of the Conservatory, together with the fee by the end of the first session of the year of the examination. (Certificate fee, \$5; Diploma fee, \$10.)

## RECITALS

### RECITAL CLASSES

These classes are held frequently and give students of the various departments an opportunity, upon recommendation of their teachers, to perform before members of the faculty and other students of the class. (*Not open to the public.*)

### STUDENTS' RECITALS

Those pupils performing most commendably in the recital classes are allowed to participate in the Students' Recitals which are open to the public. A number of these recitals are given throughout the school-year, and they serve to provide the student with that experience so necessary to his development.

## MUSIC AND SUPPLIES

For the convenience of students all music required in the various courses as outlined in this catalog can be obtained directly from the Conservatory.

## PRACTICE ACCOMMODATIONS

Organs are available for practice at a cost of 25 to 50 cents an hour, according to type of instrument selected. Pianofortes may be rented by the month from \$5 up. Wood-wind and brass instruments may be rented at a cost of \$10 per quarter.

## RESIDENCE

The BOSTON CONSERVATORY OF MUSIC desires to serve the interest of all its students in every way and to give them the benefit of personal advice and friendly assistance wherever possible. Students who are strangers to Boston will be met at their trains, if notice is sent to the Conservatory of the time of their arrival.

The Conservatory recommends the following dormitories for girls, located within walking distance from the school, where board and room are obtainable at approximately the rates listed; reservations should be made in advance by communicating directly with the respective hostesses:

- (1) The Franklin Square House (endowed), 11 East Newton Street, \$8.50 per week.

(2) The Students' House, 96 The Fenway, \$18.00 per week.

(3) The Stuart Club, 102 The Fenway, \$25.00 per week.

The Management also has a list of rooms available in carefully supervised private homes for men and for women at rates ranging from about \$4.00 to \$8.00. The Office will gladly give personal assistance to students, on their arrival, in selecting such accommodations. The Conservatory does not approve of girls' living in unchaperoned apartments.

### SELF-HELP

The financial problem is, of course, the most serious one which students of limited means have to solve, but this need not discourage the person of talent and ability who is desirous of making music his vocation. However, any student who contemplates studying in Boston is strongly advised not to come without being provided with at least one year's maintenance and tuition. During that year if one has ability and industry he will be able to establish such connections as will add considerably to his resources and make possible the succeeding years of study.

## Regulations

1. A form of registration must be filled out and properly signed upon entrance by every student of The Boston Conservatory of Music.

2. All students are charged an annual registration fee of \$1.00.

3. Special students may enter the Conservatory at any time, but no student will be registered for fewer than ten lessons. No regular student will be permitted to take less than one lesson per week in his major subject.

4. All tuition must be paid in advance.

5. Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice has been given to the Conservatory Office.

Private lessons falling on holidays will be made up. All lessons that are to be made up must be taken during the current school-year.

6. In case of dismissal or withdrawal, no money can be refunded. But any money outstanding upon the books to the credit of a student, may, upon his discontinuance, be transferred, at his option, to the credit of any new student he may nominate, or devoted to the purpose of a Scholarship Fund.

7. No student will be permitted to appear in a public recital of the Conservatory, or participate as soloist with the Orchestra, who has not been registered in the Conservatory for a minimum of one semester.



# Courses of Study for the Diploma or Certificate

To obtain the Diploma of Graduation a student must obtain 120 semester hours of credit in (1) his major subject in Applied Music or Composition, (2) the theory and history of music, (3) general academic subjects. A semester hour in Applied Music is granted for three hours a week of practice during one semester, plus the necessary private lessons; a semester hour in theoretical, historical or academic subjects is granted for one class lesson and two hours of study per week. Semester examinations must be passed in each subject in order to determine that the work has been of proper quality. Candidates for the Diploma must earn a minimum of thirty semester hours "in residence." Every student must give a recital in his major subject during his Senior year.

To obtain the Certificate of Proficiency a student must complete the subjects printed in *italics* in the following schedules; must pass all semester examinations; must earn a minimum of thirty semester hours "in residence"; must give a recital in his major subject during his Senior year. It will thus be seen that the requirements for the Certificate are identical with those for the Diploma except in the academic subjects, which are not required of candidates for the Certificate.

## First Year

Major Subject:	Piano		Orches- tral Instru- ments***		Voice		Compo- sition		Organ	
Semester:	I	II	I	II	I	II	I	II	I	II
<i>Major Subject</i> .....	6	hrs.6	6	6	2	2			4	4
<i>Piano</i> .....			2	2	4	4	4	4	4	4
<i>Solfeggio</i> .....	2	2	2	2	2	2	2	2	2	2
<i>Harmony</i> .....	2	2	2	2	2	2	2	2	2	2
English Comp. ....	3	3	3	3	3	3	3	3	3	3
Acad. Elective .....							2	2		
<i>A Stringed Instrument</i>							2	2		
<i>Italian Diction</i> .....					2	2				
	—	—	—	—	—	—	—	—	—	—
	15	15	15	15	15	15	15	15	15	15

## Second Year

	Piano	Orches- tral Instru- ments***		Voice		Compo- sition		Organ	
<i>Major Subject</i> . . . . .	6	6	6	4	4			4	4
<i>Piano</i> . . . . .			2	4	4	4	4	4	4
<i>Solfeggio</i> . . . . .	2	2	2	2	2	2	2	2	2
<i>Harmony</i> . . . . .	2	2	2	2	2	2	2	2	2
<i>Keyboard Harmony</i> . . .	1	1	1	1	1	1	1	1	1
<i>French or German</i> . . .	2	2	2	2*	2*	2	2	2	2
<i>General Elective</i> . . . .	2								
<i>A Stringed Instrument</i>						2	2		
<i>Counterpoint</i> . . . . .						2	2		
	<hr/> 15	<hr/> 15	<hr/> 15	<hr/> 15	<hr/> 15	<hr/> 15	<hr/> 15	<hr/> 15	<hr/> 15

## Third Year

	Piano	Orches- tral Instru- ments***		Voice		Compo- sition		Organ	
<i>Major Subject</i> . . . . .	6	6	6	4	4			4	4
<i>Piano</i> . . . . .				4	4			4	4
<i>Orchestra or Ensemble</i>									
<i>Class</i> . . . . .	2	2	2					2	2
<i>Counterpoint</i> . . . . .	2	2	2					2	2
<i>Solfeggio</i> . . . . .	2	2	2	2	2	2	2	2	2
<i>History of Music</i> . . .	2	2	2	2	2	2	2	2	2
<i>Second Year French or</i>									
<i>German</i> . . . . .	2	2	2	2*	2*			2	2
<i>A Wood-Wind Instru-</i>									
<i>ment</i> . . . . .						2	2		
<i>Analysis and Composi-</i>									
<i>tion</i> . . . . .						3	3		
<i>Canon and Fugue</i> . . .						2	2		
<i>Elementary Orchestra-</i>									
<i>tion</i> . . . . .						1	1		
<i>Academic Elective</i> . . .	1	1	1	1	1	1	1	1	1
	<hr/> 17	<hr/> 17	<hr/> 17	<hr/> 15	<hr/> 15	<hr/> 15	<hr/> 15	<hr/> 15	<hr/> 15

## Fourth Year

	Piano	Orches- tral Instru- ments***		Voice		Compo- sition		Organ	
<i>Major Subject</i> .....6	6	6	6	4	4	9	9	4	4
<i>Piano</i> .....						2	2	2	2
<i>Orchestra or Ensemble</i>									
<i>Class</i> .....2	2	2	2			2	2		
<i>Conducting and Choir</i>									
<i>Training</i> .....				2	2			2	2
<i>Analysis and Composi- tion</i> .....3	3	3	3	2**	2**			3	3
<i>Canon and Fugue</i> ...								2	2
<i>Elementary Orchestra- tion</i> .....1	1	1	1					1	1
<i>A Brass Instrument</i> ..						2	2		
<i>Psychology or History of Art</i> .....3	3	3	3	3	3				
<i>Language</i> .....				2*	2*				
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	15	15	15	15	15	15	15	16	16

\*\*\* Orchestral Instruments: Violin, Viola, Violoncello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone.

\*\* Analysis **without** Composition.

\* Vocal students who are candidates for the Certificate are required to pursue the study of languages throughout four years.

# Outline of Courses

## DEPARTMENT OF MUSICAL THEORY

### SOLFEGGIO

#### FIRST YEAR

Notation: notes, rests, signs and abbreviations; Clefs; Diatonic, chromatic, and whole-tone scales; Intervals. Bona Method: Parts I and II in violin and bass clefs. Jacchia: Ear-training Exercises, Book I. Dannhauser, Book I. Rhythmic dictation.

#### SECOND YEAR

Ornaments; Dynamics. Bona Method: Part III in violin, bass, tenor, and contralto clefs, Jacchia: Ear-training, Book II. Dannhauser, Book II. Sight-singing, two, three and four parts. Rhythmic and melodic dictation.

#### THIRD YEAR

Bona Method in all clefs in indicated tempi. Dannhauser: Book III. Sight-singing: Four-part songs; Canons; Bach Chorales. Harmonic dictation (two, three, and four parts).

### HARMONY

#### FIRST YEAR

First Semester: Preliminary definitions. Scales; major, minor, chromatic. Intervals and their inversions. Triads of the major and minor keys and their connection. Inversions of triads.

Second Semester: The Dominant Seventh Chord and its inversions. Simple modulation.

#### SECOND YEAR

First Semester: The Seventh Chord on the Leading-tone and the Diminished Seventh Chord. Secondary Seventh Chords. Ninth Chords.

Second Semester: Chromatically altered chords. Suspensions and other non-harmonic tones. Modulation.

### KEYBOARD HARMONY

A review of Harmony at the keyboard.

### COUNTERPOINT

Two, three, and four-part counterpoint in all species. Imitation. The chorale prelude and invention.

### CANON and FUGUE

Double counterpoint. Canons in two parts with and with-

out additional free moving parts. Fugues in two, three and four parts.

### ANALYSIS and COMPOSITION

Analysis of various harmonic combinations. The musical forms. Elementary composition in the smaller forms.

### ELEMENTARY ORCHESTRATION

A study of the nature of the various orchestral instruments, singly and in combination. Practice in making simple orchestral arrangements.

### ADVANCED COMPOSITION and ORCHESTRATION

A study of the various forms and styles of musical composition. Writing in all the larger forms.

To graduate in the Composition Course a student must have completed:

- (1) an orchestral work of not less than fifteen minutes in duration;
- (2) an example of sonata-form for piano or for an ensemble combination;
- (3) a motet or large anthem for chorus with or without solos;
- (4) not less than five works in smaller forms,—piano pieces, songs or solos for orchestra instruments.

### CONDUCTING

Advanced Students, after systematic instruction in conducting and score reading, will be given opportunity to conduct both the orchestra and the choir.



# THEORY OF COMPOSITION (Special Course)

GIVEN BY

NICOLAS SLONIMSKY

Acoustical foundation of music. Harmonic series. Concords and discords. Natural scale and tempered pitch. Diatonic, pentatonic and chromatic scales. Intervals, inversions, resolution.

Rhythmic distribution of melodic ingredients. Physiological norms determining the laws of rhythmic alternation. Prime and compound rhythms. Exercises in writing in 5-4, 7-4, and other prime rhythms.

*ONE-PART WRITING.* Melody and the esthetic laws governing its structure. Major and minor key considered as individual cases of the wider class of Modes. History of Modal composition, and the change of terminology from Greek Modes to Ecclesiastical Modes.

*TWO-PART WRITING.* Point counter point. Counterpoint in perfect concords. Introduction of passing notes in both voices. The laws of well-devised Imitation. Canon. Fugue. Rhythmic diversity of contrapuntal line.

*THREE-PART WRITING.* The concept of Obligato,—a voice without contrapuntal function. The building of the idea of Harmony. Examples of Imitation in three parts.

*HARMONY. (FOUR-PART WRITING.)* The concept of vertical tonal complex as opposed to linear contrapuntal development. The Figured Bass. Close harmony, dispersed harmony. The importance of gradual voice-leading in the inner voices. Chords, their names and functions. Composition of four-part preludes.

*GENERAL POLYPHONY.* Writing in several voices. Alternate entries of new voices. Timbres. The first principles of orchestration. Combined methods of counterpoint and harmony in a well-written orchestral score. Sonority; greater license in harmony for the sake of broader effects. The role of percussion instruments in the building of rhythm.

*MORPHOLOGICAL DEVELOPMENT IN MUSIC.* The concept of perfect form. Inductions in form: from a melodic phrase to a symphony. Common forms in music historically described.

*MODERN MUSIC.* Polytonality and atonality. Greater freedom in the matter of form, sonority, rhythm. Complexity and simplicity in modern music. Conclusion: the music of the Future.



## VOICE

### CERTIFICATE AND DIPLOMA COURSE

#### GRADE I

Fundamentals of tone production; Breathing; Attack of tone; Study of Resonance Cavities as applied to amplification of initial tone; Swelling and Diminishing of tone Portamento. English Diction. Boston Conservatory of Music Vocalises. Study of such vocalises as may be adaptable to the individual student; Abt, Concone, Marzo, etc. Easy Songs.

#### GRADE II

Vocalises continued:  
Diction of one Foreign Language.  
Songs in English and one Foreign Language.

#### GRADE III

Vocalises continued:  
Diction of another Foreign Language; Interpretation of moderately difficult songs in English and Foreign Languages, and study of the Recitative.

#### GRADE IV

Vocalises continued:  
Diction of one more Foreign Language, also the grammar of one other, sufficient to make English translations of simple poems.  
Study of Old and Modern Songs; Oratorio; Opera; Repertoire.

## ORGAN

### CERTIFICATE AND DIPLOMA COURSE

*This course is open to students who have completed the work of the Preparatory Department in Pianoforte.*

#### GRADE I

The elements of registration.  
Organ touch, manual and pedal.  
Barnes: Organ School. First part of Nilson: Pedal Studies, and of Carl: Masterstudies for Organ.  
Faulkes: Idylle in D flat and other small pieces.  
Bach: Eight Little Preludes and Fugues (Nos. 1, 2, 3, 4).

#### GRADE II

Nilson: Pedal Studies and Carl: Masterstudies completed.  
Bach: Eight Little Preludes and Fugues (Nos. 5, 6, 7, 8); Little Fugue in G minor; Prelude and Fugue in C major.  
Mendelssohn: Sonatas Nos. 2 and 6.  
Rheinberger: Sonata No. 4.  
Franck: Andantino in G minor; Cantabile. Similar pieces.

### GRADE III

Koch: Book of Scales (completed).

Bach: Toccata and Fugue in D minor; Preludes and Fugues in D major, C minor, B minor.

Boellman: Suite Gothique. Borowsky: Sonata No. 1.

Sonatas by Guilman; Mendelssohn; Rheinberger.

### GRADE IV

Bach: Prelude and Fugue in G minor; Passacaglia and Fugue in C minor.

Sonatas and Symphonies by Widor; Vierne; Maquaire; Barnes.

### SPECIAL COURSE (MR. DEL CASTILLO, *Instructor*)

A one-year course designed to give a practical knowledge of organ playing sufficient for simple professional requirements, but not intended as a substitute for the full organ course.

Pedal technique; organ design and registration; sight transcription of pianoforte literature; the simpler organ compositions of Lemaigre, Dubois, Rheinberger, etc.

The above may be continued for a second year, giving particular attention to radio and theatre work. Sight transcription of concert orchestral and pianoforte literature; advanced registration and rhythmic effects; showmanship; keyboard harmony and improvisation.

## PIANOFORTE

### PREPARATORY

#### PART I (Elementary):

Easy compositions by Early Classics: Bach, Handel, Mozart, Haydn, Schumann, and contemporary composers. Compositions by MacDowell, Grieg, Schuett, Rebikov, Gretchaninoff, Bloch, Debussy, and Godovsky (Miniatures). Solo and duet books by Diller and Quaile; John Williams.

#### PART II (Intermediate):

Standard compositions of moderate difficulty by the composers mentioned in Part I, and by Beethoven, Weber, Schubert, Mendelssohn, Chopin, Brahms, Liszt, Tschaikowsky.

### CERTIFICATE AND DIPLOMA COURSE

#### GRADE I

Six preludes and fugues from Books I and II of the "Well-tempered Clavichord," Bach. One Beethoven, Mozart or Haydn Sonata. Noctures, dances, and studies by Chopin. Works by modern composers.

#### GRADE II

One extensive composition by Bach, i.e. Chromatique Fantasia, or Italian Concerto. One of the last five sonatas by

Beethoven. Ballades, Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert.

### GRADE III

An extensive composition by Brahms and a smaller composition by Schumann, or vice versa. One original composition and one transcription or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Szymanowski, Griffes, Copeland, Ireland, and Godovsky.

### GRADE IV

Two Concertos. (The work each year includes a general review of the work studied the preceding year.)

**TECHNIQUE** (Presented in accordance with the advancement of the student):

*Section 1:* Scales and arpeggios orally, and slowly, hands separately—the purpose being to establish correct hand position and tone production.

*Section 2:* Developing of finger strength and speed on scales and arpeggios. Scales and arpeggios in form of thumb exercises and in form of short groups in rapid tempo.

*Section 3:* Scales and arpeggios for purpose of virtuosity. Scales in thirds and sixth, in octaves and double-thirds. Arpeggios combined with inversions.

**MATERIAL:** Exercises by LaCouppey, Lemoine, Kraus (Trill studies), Hanon, Plaidy, Philipp, Pischna, Clementi, Tausig, Mokovski.

Studies by Czerny, Behrens, Kullak, Moscheles, Cramer, Chopin, Liszt, and contemporary composers.

## VIOLIN PREPARATORY

### PART I

Sevcik: Method, Op. 6, Book I and II.

Nadaud: Practical Scales.

Ruth Loughton: Tunes and Technique, Book I.

Wohlfahrt-Jacobsen (Op. 45): Etudes, Book I.

Sevcik: Method, Op. 6, Book III and IV.

Sevcik: Preparatory Trill studies, Op. 7, Book I.

Nadaud: Practical Scales. (Continued.)

Kayser-Jacobsen (Op. 20): Etudes, Book I.

Selected Solos.

### PART II

Sevcik: Method, Op. 6, Book VI.

Sevcik: Op. 7, Book I (Continued).

Nadaud: Practical Scales (Continued).  
 Wohlfahrt-Jacobsen (Op. 45): Etudes, Book II.  
 Kayser-Jacobsen (Op. 20): Etudes, Book II.  
 Sevcik: Method, Op. 6, Book VII.  
 Sevcik: Preparatory Trill Studies, Op. 7, Book II.  
 Nadaud: Practical Scales (Continued).  
 Dont, Op. 37: Etudes.  
 Selected Solos. Concertos: Vivaldi, a minor; Nardini, e minor, etc., sight reading.

## CERTIFICATE AND DIPLOMA COURSE

### GRADE I

Sevcik, Op. 8 (Preparatory to shifting) and Op. 9, (Preparatory to double stops).  
 Sevcik, Op. 2: Bowing exercises (selected).  
 Nadaud: Practical Scales (Continued).  
 Mazas, Op. 36: Etudes, Book I.  
 Selected Solos. Concertos: Viotti No. 23, Mozart, G major.  
 Classical Sonatas; Sight reading, Ensemble Playing.

### GRADE II

Sevcik, Op. 8 and Op. 9 (Continued).  
 Sevcik, Op. 2 (Continued).  
 Nadaud: Practical Scales (Continued).  
 Kreutzer-Jacobsen: Etudes.  
 Selected Solos. Concertos: Bach, A minor, Mozart E flat major; Classical Sonatas; Sight reading; Ensemble Playing; Orchestra.

### GRADE III

Sevcik. Op. 1, Book III and IV.  
 Etudes: Fiorillo, Rode and Rovelli.  
 Selected Solos. Concertos: Wieniamski, D minor; Spohr, No. 8; Beethoven. Classical Sonatas.  
 Sight Reading; Ensemble Playing; Orchestra.

### GRADE IV

Maxim Jacobsen: Advanced studies, Book I and II.  
 Etudes: Dont, Op. 35; Wieniawski, "L'Ecole Moderne," and Paganini.  
 Selected Solos, Concertoes such as: Bach, Mendelssohn, Saint-Saens, Paganini, Ernst, Brahms, Tschaiikowski,  
 Bach: Sonatas for Violin alone.  
 Sight Reading; Ensemble Playing; Orchestra.

## VIOLA PREPARATORY

Position; Tone Production.  
 Major and minor scales.



Bruni: Tenor Method.

## CERTIFICATE AND DIPLOMA COURSE

### GRADE I

Studies in the first and second positions from the works of  
Campagnoli; Mazas, Corelli; Kreutzer.

### GRADE II

Studies in all positions.  
All major and minor scales and arpeggios.

### GRADE III

Campagnoli: 41 Caprices.  
Krenz: Op. 5.  
Solos from Orchestral works.

### GRADE IV

Kreutzer: 40 Studies.  
Krenz: 10 Petits Morceaux, Op. 122.  
Vieuxtemps: Elegie, Op. 30.

## VIOLONCELLO

### PREPARATORY

Werner: Violoncello School; Art of Bowing, Op. 43.  
Lee: Studies for Beginners (First Part).  
Dotzauer arr. by J. Klingenberg (First and Second Parts).

## CERTIFICATE AND DIPLOMA COURSE

### GRADE I

Lee: Studies for Beginners (Second and Third Parts).  
Merk: Op. 11. Dotzauer: Op. 54.  
Easy Solos.

### GRADE II

Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies.  
Dotzauer: Op. 120 and 158.  
Servais: Fantasia, Op. 13.  
Goltermann: Third and Fourth Concertos.

### GRADE III

Dotzauer: 24 Daily Studies, Op. 155, Part 4.  
Schultz: Classics (2 Volumes).  
Concertos by Goltermann; Lalo; Saint-Saens.

### GRADE IV

Boellmann: Concert Variations.  
Sonatas by Bach; Locatelli; Valentini; Corelli; Bosperins;  
Grieg; Strauss; Beethoven; Saint-Saens.  
Concertos by Dvorak; Volkmann; Schumann.

## CONTRABASS

### PREPARATORY

Tone production and bowings on the open strings.

Progressive studies. Finger exercises.  
Diatonic and Chromatic Scales and Broken Triads in the first position.

## CERTIFICATE AND DIPLOMA COURSE

### GRADE I

Simandl: Studies; Finger and Bowing Exercises.  
Scales and Broken Triads within the fifth position.  
Exercises and Studies by Simandl; Schwabe; Warnecke.

### GRADE II

Simandl: Finger and Bowing Exercises (Advanced).  
Scales and Broken Triads within three octaves. Double-Stops.  
Studies by Simandl; Schwabe; Wolf; Gregora.  
Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann; Moser; Demeir; Geissel; Weissenborn; Buschmann.

### GRADE III

Scales and Broken Triads in all positions.  
Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.  
Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach.  
Concertos by Handel; Storch; Koenig; Albert.

### GRADE IV

Double Stops of all kinds; Harmonics.  
Studies by Simandl; Kreutzer; Hause.  
Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schubert; Hegner; Hause.  
Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

## HARP

### PREPARATORY

Bochsa: Exercises and Studies.  
Snoer: Method (First Part). Scales.  
Hasselmans: Three Little Pieces.

## CERTIFICATE AND DIPLOMA COURSE

### GRADE I

Snoer: Arpeggio Studies.  
Naderman: Sonatinas.  
Godefroid: Fantaisie.  
Oberthur: Serenade.  
Hasselmans: Berceuse.

### GRADE II

Studies by Bochsa; Naderman.  
Parish-Alvars: Divertissement.  
Godefroid: Melancolie.



**GRADE III**

Studies by Schuecker; Heller-Hasselmanns; Bochsä.  
Oberthur: Impromptu; Meditation.  
Zabel: Elegie Fantastique.

**GRADE IV**

Studies by Bovio; Labarre; Dizi.  
Orchestral Works; Solos; Concertos with Orchestra.

**FLUTE and PICCOLO**

**PREPARATORY**

Tone production: sustained sounds; single tonguing.  
Scales; Arpeggios.  
Altes: Method (First Part).

**CERTIFICATE AND DIPLOMA COURSE**

**GRADE I**

Passages in thirds, sixths, octaves; chromatic scales; double  
tonguing.  
Altes: Method (Second Part).  
Exercises by Berbiguiez; Anderson.

**GRADE II**

Altes: Method (Third Part). Triple tonguing.  
Exercises by Anderson; Tulou.  
Sonatas by Handel; Bach; Marcello.

**GRADE III**

Virtuosity exercises by Anderson; Boeleur; Soussman.  
Solos by Demersseman-Lindpainter; Tulou.  
Concertos by Mozart.

**GRADE V**

Sonatas; Suites; Concertos; Modern Compositions.  
Study of Orchestral Works.

**OBOE and ENGLISH HORN**

**PREPARATORY**

Explanation of the Oboe and its reeds.  
Scales. Barrett: Method (First Part).

**CERTIFICATE AND DIPLOMA COURSE**

**GRADE I**

Barrett: Method (Second Part). Sellner: Method (First  
Part).  
Exercises and Scales.  
Reed making.

**GRADE II**

Brod: Method. Sellner: Method (Second Part).

Solos by Colin; Verroust.

Duets.

GRADE III

Explanation and study of the English Horn.

Methods for Oboe by Hugo; Ferling.

GRADE IV

Gillet: Method.

Mozart: Quartet. Beethoven: Trio. Handel: Concerto and Sonata. Bach: Sonata.

Selected solos from orchestral works.

## CLARINET and BASS CLARINET

### PREPARATORY

Tone study. Breathing. Klose: Method (Book I).

Elementary scales.

### CERTIFICATE AND DIPLOMA COURSE

GRADE I

All scales. Klose: Method (Book II). Rose: 40 Etudes.

Mueller: Etudes. Kroepsch: Books I and II. Barmann: Book I.

GRADE II

Barmann: Advanced Daily Studies.

Etudes by Kroepsch; Mueller. Rose: 40 Etudes.

Easy solos by Gliere; David; Rode; Jean.

GRADE III

Etudes by Stark; Klose.

Spohr: Concertos. Weber: Concertini. Cavallini: Caprices.

Selected Solos by Debussy; Pennequinn.

Duos for two clarinets.

Quintets by Mozart. Kroepsch (Books III and IV).

GRADE IV

Concertos by Mozart; Weber; Spohr.

Brahms: Sonatas and Quintets.

Debussy: Rhapsody.

Concert passages from Symphonies.

## BASSOON

### PREPARATORY

Emission of sounds; Fingering; Major and minor scales.  
Jancourt: Method.

### CERTIFICATE AND DIPLOMA COURSE

#### GRADE I

Bourdeau: Method (Part I); scales and arpeggios.  
Easy solos. Reedmaking.

#### GRADE II

Bourdeau: Scales and Arpeggios (Part I). Milde: 25 Studies (Book I). Bourdeau: Method (Part II). Solos by Verroust; Beer; Klose.

#### GRADE III

Bourdeau: Scales and Arpeggios (Part II). Milde. 25 Studies (Book II). Gambaro: 18 Studies. Bourdeau: First Solo. Mozart: Larghetto. Busser: Cantilena. Weber: Concertino and Hungarian Concertino.

#### GRADE IV

Studies by Espagnet; Gavinies; Milde: (Part III); Nazzereno Gatti. Bourdeau: Second Solo. Busser: Concerto. Pierne: Solo de Concert. Bourgault-Ducoudray: Solo. Concertos by Mozart; Hassler; Cols: Concertstuck.

## SAXOPHONE

#### GRADE I

Emission of sounds; Fingering. Iasilli: Major and minor scales.

Mayeur: Method. Melodies and easy solos.

#### GRADE II

Segouin: Studies. Mayeur: Scales and Arpeggios. Klose: Exercises. Verroust: Sonata No. 1. Mozart: Larghetto. Schubert: Serenade. Mayeur: Solos.

#### GRADE III

Crombell: Method. Paul de Ville: 15 Studies. Iasilli: 25 Melodious Technical Exercises. Mayeur: Scales and Arpeggios. Verroust: Sonata No. 2. Solos by Singelee; Crombell; Demersseman.

#### GRADE IV

Iasilli: 27 Virtuoso Studies. Mayeur: 25 Studies. Wilkinson: Modern Rhythmic Studies. Demersseman: Studies. Solos by Colin, Genin, Mayeur, Crombell, Sabon, Demersseman.

## **HORN**

### **PREPARATORY**

Tone production. Rhythmical breathing. Hoffman: Method (Intervals and Scales).

### **CERTIFICATE AND DIPLOMA COURSE**

#### **GRADE I**

Franz: Method (Book I). Schantl (Book I). Kopprasch: 50 Etudes. Transposition.

#### **GRADE II**

Kopprasch: Etudes (Part I). Schantl: (Book III—120 Melodic Studies and Pieces in Interpretation). Transposition.

#### **GRADE III**

Transposition. Etudes by Pree; Belloli. Gallay: 20 Etudes. Solos from orchestral and chamber music works. Mozart: Concertos.

#### **GRADE IV**

Gallay: 12 Etudes. Levy: 12 Etudes. Franz: 10 Concert Etudes. Beethoven: Sonata. Brahms: Trio. Mozart: Quintet. Solos from orchestral and chamber music works. Concertos by Saint-Saens, Strauss, Weber.

## **TRUMPET**

### **PREPARATORY**

Correct way to hold instrument, and position of the mouth-piece on lips; Tone production; Preparatory studies.

### **CERTIFICATE AND DIPLOMA COURSE**

#### **GRADE I**

Petit: Method (Part I). Studies for flexibility. Easy solos.

#### **GRADE II**

Intervals; Single tonguing; Diatonic scales in all keys, major and minor; Chromatic scales. Petit: Method (Part II).

#### **GRADE III**

Arpeggios; Difficult fingerings; Odd fingerings to facilitate execution of difficult passages; Appoggiaturas; Trills; Double and triple tonguing. Arban: Method.

#### **GRADE IV**

Melodic studies for development of style and phrasing; Artistic studies. Arban: Method. Balay: Artistic Studies. Paris Conservatory Competition Solos; Orchestral and Operatic Solos.

## **TROMBONE and TUBA**

### **PREPARATORY**

Sustained tones; Scales. Studies by Dieppo.



## CERTIFICATE AND DIPLOMA COURSE

### GRADE I

Studies by Vobaron, Belke, Adam, and Flandrin. Easy solos.

### GRADE II

Solos by Gounod; Schubert; Massenet; Demerssemann; Beethoven; Clodomir; Bleger.

Duets by Bleger; Vobaron; Labyo; Clodimir; Dieppo.

Fugues of Bach (transcription by Joannes Rochut).

### GRADE III

Solos by Rousseau; Salzedo; Vidal; de la Mux; Demerssmann; Guilmant; Chretien; Spinelli; Missa.

Sonatas by Beethoven; Mozart; Haydn; (transcriptions by Paul Delisse).

### GRADE IV

Selected Solos.

Trios by Mozart; Haydn. Quartets by Adam; Meyerbeer. Beethoven: Grand Aria Symphonique.

## PERCUSSION

### CERTIFICATE AND DIPLOMA COURSE

#### GRADE I (Snare-Drum and Bass Drum)

Practical Rudiments; Holding of Sticks; Long roll; Divided roll. Clark: Drum Method.

#### GRADE II

Simple exercises in 2-4 time; Advanced exercises in 2-4 and 4-4 time based on modern dance drumming.

Easy and Advanced exercises in 6-8 time based on modern military band requirements. Sternburg: Practical Studies.

#### GRADE III (Bells and Xylophone)\*

Holding of Hammers; Practice of roll; Use of right and left hands; Major and minor scales with arpeggios; Advanced solos. Easy solo work; Playing with three and four hammers.

#### GRADE IV (Tympani)

Holding of sticks; Roll; Exercises in various rhythms. Study of Overtures and Symphonies based upon the needs of the modern theatre and concert orchestras.

### SPECIAL COURSE FOR SCOUT OR DRUM CORPS WORK

#### SNARE-DRUM

Holding of sticks; Long roll; Flams; Other practical beats essential in Drum Corps. Study of Drum Corps Marches.

*\*Students wishing to specialize in Bells and Xylophone are not compelled to take complete Percussion course.*

## **DIPLOMA COURSE IN PUBLIC SCHOOL MUSIC (General Supervisor's Course)**

### **Pre-requisite for Admission**

**GENERAL EDUCATION:** Graduate from a Standard four-year High School or its equivalent.

**MUSICAL ABILITY:** The possession of a voice capable of reproducing given tones within a reasonable compass, a fair sense of pitch and rhythm, and an elementary knowledge of pianoforte playing, or of some standard orchestral instrument.

**SCHOOL MUSIC METHODS I:** The study of methods of presenting music in the elementary grades; detailed lesson plans for each grade; principles of time and tune and the application of these principles in individual, unison, and part singing; the teaching of musical appreciation in the grades. The training of children's voices: principles of correct tone production; treatment of monotonies and conserving of the child voice. Classroom management.

**SCHOOL MUSIC METHODS II:** The further study of this subject as applied to junior and senior high schools; plans for conducting voice classes in high schools. Public School Administration as applied to the teaching of music: Class organization; seating plans; methods of conducting teachers' meetings; assembly singing; the organization of glee clubs, instrumental classes, and school orchestras and bands; the presentation of school concerts, etc.

**OBSERVATION and PRACTICE TEACHING:** Students have the opportunity of observing the teaching of music in public schools in the vicinity of Boston. Comparison and discussion of the methods used by different teachers are an important part of this work. Actual teaching under the direction of a supervising teacher; pupils are also required to observe and make critical reports on the work of other student teachers.

**INSTRUMENTAL CLASS METHODS:** A study of the methods of instrumental class teaching; technical problems involved in playing the various instruments; organization of school classes.

**INSTRUMENTATION:** A course in arranging for band and orchestra, designed to meet the specific needs of the supervisor.

### **APPLIED MUSIC**

Students must pursue subjects in applied music in such a way that at the end of the course they will be able to play at sight moderately difficult pianoforte music; have had a minimum of two years' study in voice; have the credit for the study of one stringed instrument, and one wood-wind or one brass instrument.

*N. B. For description of courses in applied music and other subjects included in the Supervisor's course, see outline in respective departments elsewhere in catalog.*

## OUTLINE SUPERVISOR'S COURSE IN SCHOOL MUSIC

	<i>Semester Hrs.</i>
<b>FIRST YEAR</b>	
Applied Music (major) .....	8
Applied Music (minor) .....	4
Solfeggio I .....	4
Harmony I .....	4
Orchestra, Chorus .....	2
Dramatic Art (Theatre Arts Dept.) .....	2
English .....	6
	<hr/> 30
<b>SECOND YEAR</b>	
Applied Music (major) .....	8
Applied Music (minor) .....	4
Solfeggio II .....	4
Harmony II .....	4
History and Appreciation of Music .....	2
Orchestra, Chorus .....	2
English .....	6
	<hr/> 30
<b>THIRD YEAR</b>	
Applied Music .....	8
Solfeggio III .....	4
Keyboard Harmony .....	2
Analysis .....	4
Public School Methods I .....	4
Observation and Practice Teaching .....	2
Orchestra, Chorus .....	2
Psychology .....	6
	<hr/> 32
<b>FOURTH YEAR</b>	
Applied Music .....	8
Public School Methods II .....	4
Observation and Practice Teaching .....	2
Instrumental Class Methods .....	2
Instrumentation .....	2
Conducting .....	4
Orchestra, Chorus .....	2
Elective .....	6
	<hr/> 30

# ORCHESTRA, ENSEMBLE, CHOIR, HISTORY of MUSIC and PSYCHOLOGY

## ORCHESTRA AND ENSEMBLE

Rehearsals of the School Orchestra are held weekly through the school-year. All students of the Conservatory, sufficiently advanced, are required to attend all rehearsals and public performances. During the season a number of the larger orchestral works are rehearsed and performed, thus providing students an essential part of their musical education. Advanced students of the Conservatory upon recommendation of their teachers, may rehearse concertos, arias, etc., with the orchestra, and may be admitted to public performance.

The services of the orchestra may be secured for rehearsal purposes and public performance by artists, who are not students of the Conservatory, for a moderate fee.

*String, Wood-Wind, and Brass* ensembles are formed with sufficiently advanced students of these instruments and afford students invaluable experience in chamber music and orchestral playing.

## CHOIR TRAINING

Students in all departments with good voices may be invited to join the Choir, which rehearses secular and sacred choral works of all degrees of difficulty.

## HISTORY AND APPRECIATION OF MUSIC

The course will discuss in a non-technical way the elements and forms of music, the instruments of the orchestra, several great compositions for the orchestra, string quartet, voice, piano, and organ. The works chosen for illustration will be selected as far as possible from programmes to be given in Boston during the season. This correlation of current musical events with the historical study of the students not only prepares the student to get the most out of his experiences but guarantees hearing the works, already discussed and analyzed in class, performed under the best conditions.

The aim of the course is to enable the students to understand our present musical environments, considerable attention being given to contemporary movements; to appreciate the achievements of the past; and to know the place of music in world history.



## PSYCHOLOGY

The subject will be concerned with some of the fundamentals of established academic psychology, with reference to the work of James and of McDougall; modern developments in dynamic psychology with special reference to such prominent workers as Jung, Freud; the workers on intelligence following Binet; in child development, such as Arnold Gesell; brief discussion of modern educational theories with reference to work like that of Paul Dengler and Cizek in Vienna, and the staff of Columbia University.

Half of the class period will be devoted to lecture and half to discussion. Students will be expected to submit frequent papers, which will not, however, require any additional study for their preparation. The aim of the course is to give students an appreciation of what modern psychology has to offer to the teacher.

By means of the papers and discussions, the subject matter will be brought home to the students in a living and workable fashion, so that the theories will take on a practical rather than an academic significance.

# Theatre Arts Department

The courses in the Department of Theatre Arts are designed to afford a limited number of students a thorough professional training in the entire work of the theatre—Acting, production, scenic design and painting, costume and stage craft. The courses of study seek always to combine the practical with the academic, and to make of the instruction a living, interesting experience, rather than a stilted textbook curriculum. In pursuance of this policy the department employs the laboratory-workshop method of instruction where actual problems are worked out by the student in informal session.

The department occupies its own Little Theatre, seating about one hundred and fifty persons. Its stage is fitted with scenic and lighting equipment for the presentation of a wide range of plays. In this theatre the students rehearse and present for public performance a series of plays during the school year.

A special one-year course has been designed to supplement the training of Regular Conservatory students by supplying a very necessary stage presence and by teaching the formal routine and etiquette of the concert stage.

## FIRST YEAR

### *Acting*

The major work of all students in the department.  
Classic and Modern Plays.

### *Stage Craft*

Lectures and laboratory sessions in technical problems of the theatre,—production methods, stage technicalities, scenic design and execution, lighting and costuming.

### *Voice and Diction — Dancing and Fencing*

Developing a simple effective physical technique resulting in increased poise.

### *Make-Up — History of the Theatre*

A lecture course affording a comprehensive survey of the theatre from earliest times to the present.

## SECOND YEAR

### *Acting, Stage Craft, Voice and Diction, Continued.*

### *Modern Drama*

A Study and appreciation of the best contemporary European, English and American Drama.

## THIRD YEAR

### *Acting, Stage Craft, Continued.*

*Special -Dramatic Composition*—A course in the technique of playwriting.

*Certificates are awarded upon completion of the three-year course.*

## DEPARTMENT OF THE DANCE

The aim of the department is that every pupil shall truly love the dance, recognize its beauty, and know the joy that sincere expression in this form of art brings to life.

The work is designed to bring to the student an understanding of his medium; to give technical proficiency and ease so that the creative faculty may be unhampered. Technique is decidedly not made an end, it is shown to be only a means—the words with which an artist speaks.

Thoughtless imitation is discouraged from the beginning. Each pupil receives individual attention, his special needs and possibilities are carefully considered, and every assistance rendered.

### PROFESSIONAL AND TEACHERS' COURSE

*(Daily supervised practice period open to students taking this course.)*

#### GRADE I

Gymnastics of the Dance; Technique; Rhythmic studies; Simple group dances.

#### GRADE II

Gymnastic, Technique, and Rhythmic studies continued. Elementary ballet exercises; Improvisation; Analysis and study of dances (group and solo).

#### GRADE III

Gymnastics, Technique, and Rhythmic studies continued. Advanced ballet technique; Character dancing. Pantomime.

#### GRADE IV

Continuation of the work embodied in Grade III; intensive work in dance composition.

*Candidates for the Certificate are required to pass an examination in pianoforte, Preparatory Course; Solfeggio, Grade II; Harmony, Grade II; History of Music, and History of the dance.*

### CHILDREN'S CLASSES

An important feature of the department is the children's classes. Dancing is a natural activity of childhood. Through the dance a child can be brought into contact with those qualities which constitute true beauty, both in life and art; i.e. form, order, proportion, rhythm and harmony. It is the art most helpful to a child in his great problem, the happy adjustment of his personality to his environment.

#### WORK CONSISTS OF:

Rhythmic studies and exercises, group dances, pantomime, and group singing.

*N.B. For the convenience of students of the Conservatory, and others who may be interested, both private and class lessons in ballroom dancing are available under the direction of Miss Grace Darling, Boston's well-known authority in this field.*

## TUITION RATES

Private lessons are one-half hour unless arranged otherwise; class lessons are of one hour duration, and meet once or twice a week according to the subject. All tuition is payable in advance. For those unable to make full payment of one semester's tuition at once, it may be divided into not more than two equal payments.

### PRIVATE LESSONS

Conducting .....	\$5
Composition and Orchestration .....	\$4, \$5
Counterpoint .....	\$3
Canon and Fugue .....	\$4
Analysis .....	\$3
Harmony .....	\$2, \$3
Solfeggio .....	\$1.50, \$2
Voice Culture .....	\$2, \$3, \$5
Coaching .....	\$5
Pianoforte .....	\$1.50, \$2, \$3, \$5, \$6
Organ .....	\$3, \$3.50
Harp .....	\$3, \$5
Flute and Piccolo .....	\$2, \$3
Oboe and English Horn .....	\$2, \$3
Clarinet .....	\$2, \$3
Bassoon .....	\$2.50, \$3
Saxophone .....	\$2
Horn .....	\$2.50, \$3
Trumpet .....	\$2, \$2.50, \$3
Trombone .....	\$2, \$3
Percussion .....	\$2, \$2.50
Violin .....	\$1.50, \$2, \$3, \$4, \$6
Viola .....	\$2, \$4
Violoncello .....	\$2.50, \$3, \$3.50
Contrabass .....	\$2, \$3
Dramatic Art .....	\$2
Rhythmic Dancing .....	\$2, \$3, \$5
Languages (French, German, Italian) .....	\$2

### CLASSES

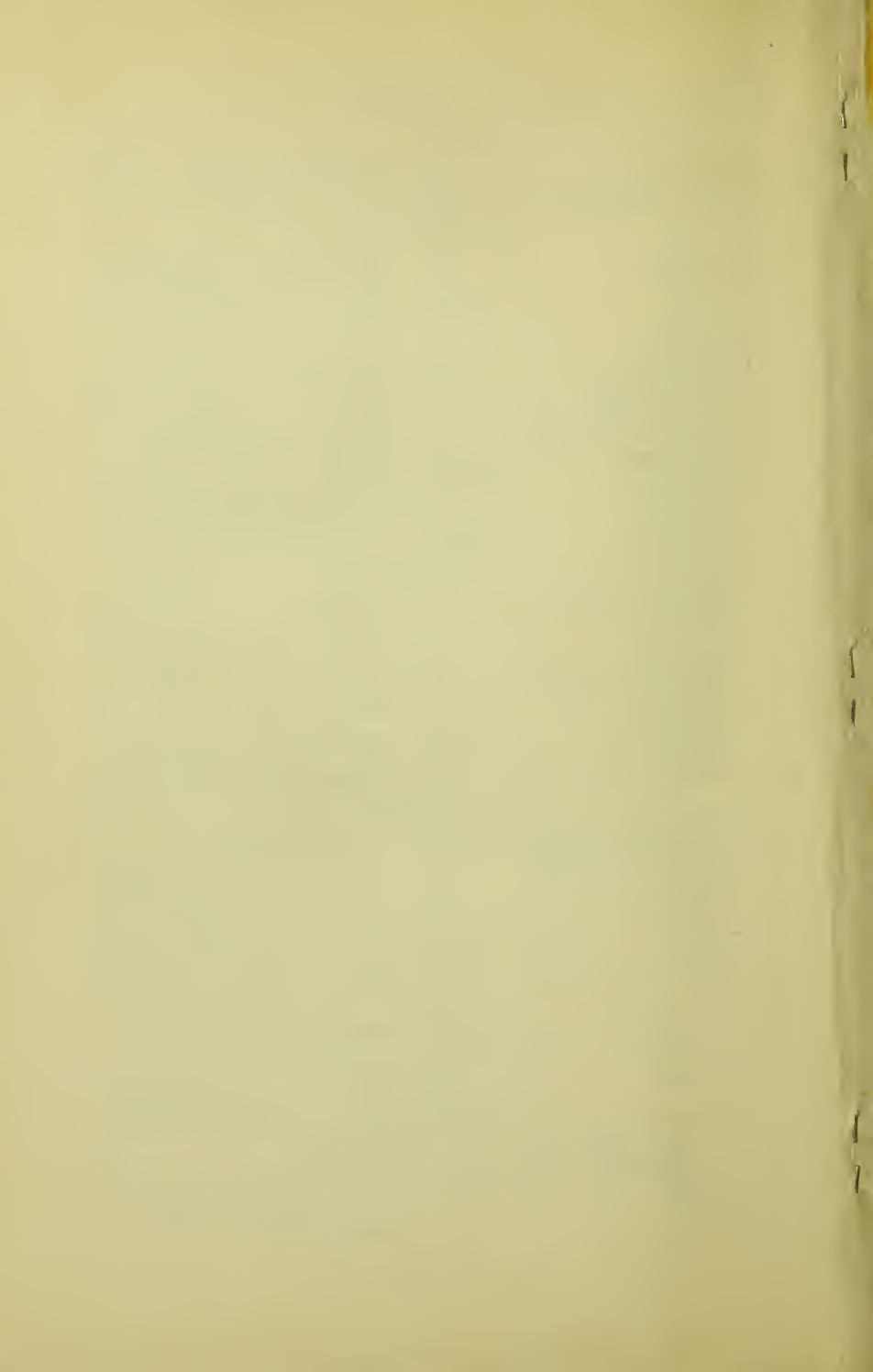
	1 lesson per week	Semester, 19 Weeks 2 lessons per week	3 lessons per week	
Solfeggio .....		\$25		
Harmony .....		\$36		
Keyboard Harmony .....	\$18			
Counterpoint .....		\$40		
Canon and Fugue .....		\$40		
Analysis .....		\$36		
Composition .....	\$20			
Elementary Orchestration .....	\$20			
History and Appreciation .....		\$30		
Ensemble .....	\$15			
Psychology .....	\$15			
Dramatic Art .....	\$15			
Rhythmic Dancing .....	\$18	\$36	\$54	
	1st year	2nd year	3rd year	4th year
Theatre Arts (Complete Course)...	\$250	\$250	\$250	\$250
Public School Music .....				
(not including applied music) ..	\$190	\$220	\$280	\$280

Free Classes: Orchestra and Choir



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